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(Prices current 1.1.02)

## VIOLIN I

# QUINTETT

Op. 7

für

2 Violinen, 2 Violon und Violoncell

componirt

von

LOUIS SPOHR.

Op. 144.

Eigenthum des Verlegers.  
Eingetragen in das Verzeichniss.

Pr. 3 Thlr.

Leipzig

im Bureau de Musique von C. F. Peters

Entf. Stat. Hall.

London, J. J. Ewer & Co. — G. Scheuermann.

St. Petersburg, M. Bernart.

1736.



□ Abstrich.  
v Aufstrich.  
... Bebung. (Vibrato)

QUINTETTO.  
VIOLINO PRIMO

L. Spohr, Op. 144.

Allegro moderato.

3

*p* *pp* *fz* *p* *cresc.* *pp* *pp* *cresc.* *dimin.* *f* *p* *3* *2* *f* *p* *cresc.* *p* *cresc.* *f* *2* *dimin* *p* *tr* *f* *p* *tr* *cresc.* *f* *p* *cresc.* *f* *2* *dim.* *p*

# VIOLINO PRIMO

Violino Primo musical score, featuring multiple staves with complex notation, including trills, triplets, and dynamic markings such as *f*, *p*, *pp*, *cresc.*, *dim.*, and *dimin.*. The score includes fingerings (1-4), breath marks (tr.), and articulation marks (accents, slurs). The key signature is B-flat major (two flats). The score concludes with first and second endings (I. and II.).

# VIOLINO PRIMO.

*f* *dim.* *f* *dim.*  
*f* *cresc.* *p* *cresc.*  
*f* *dimin.*  
*fz* *p* *cresc.* *p*  
*cresc.* *pp*  
*dim.* *pp* *cresc.* *dimin.* *pp* *morendo*

# VIOLINO PRIMO

17

*pp*  
*cresc.*  
*dimin.* *dim.*  
*p* *cresc.* *f* *dim.*  
*p* *cresc.* *f* *dim.*  
*tr.* *tr.* *tr.*  
*dimin.*  
*dim.* *pp* *cresc.* *dimin.* *pp* *morendo*

FINE.

## VIOLINO PRIMO

Musical score for Violino Primo, page 16. The score consists of ten staves of music in G major. It features various dynamic markings (f, p, pp, fz, cresc., dimi., nuen, do) and articulation marks (accents, slurs, trills). Fingerings and bowings are indicated throughout the piece.

## VIOLINO PRIMO

Continuation of the musical score for Violino Primo, page 5. The score consists of ten staves of music in G major. It features various dynamic markings (pp, cresc., f, p, fz, dimi., tr.) and articulation marks (accents, slurs, trills). Fingerings and bowings are indicated throughout the piece.



## VIOLINO PRIMO

Musical score for Violino Primo, page 18. The score consists of ten staves of music in G major. It features various musical notations including dynamics (*p*, *f*, *cresc.*, *dim.*), articulation (accents, slurs), and fingerings (1-4). The music includes several trills and complex rhythmic patterns.

## VIOLINO PRIMO

Musical score for Violino Primo, page 15. The score consists of ten staves of music in G major. It features various musical notations including dynamics (*f*, *p*, *cresc.*, *dimin.*), articulation (accents, slurs), and fingerings (1-4). The music includes several trills and complex rhythmic patterns.

## VIOLINO PRIMO

Musical score for Violino Primo, page 14. The score consists of ten staves of music in G major. It features various dynamics including *p*, *cresc.*, *f*, *dimi*, *pp*, and *fz*. Fingerings and bowings are indicated throughout the piece.

## VIOLINO PRIMO

Continuation of the musical score for Violino Primo, page 7. The score consists of ten staves of music in G major. It features various dynamics including *p*, *cresc.*, *f*, *dimin.*, *pp*, and *cresc.*. A specific instruction "sopra la 3za" is present on the second staff. Fingerings and bowings are indicated throughout the piece.

## VIOLINO PRIMO

**LARGHETTO.**

3 *p* 4 *p* 3 *p* 3 *cresc.*

*tr* 2 *pp* *mf* 1

*pp* 4 1

*cresc.* *f*

*dim.* *pp* 4

*tr* 3 4 3 0 *p*

*pp* 3 1 2 4 1 *cresc.* *f*

*pp* 4 2 4 1 *p* *cresc.* *mf*

*dimin.* 3 3 1 1

## VIOLINO PRIMO

*p* *pp* *f* *dimin.* *p* *pp* *p*

0 *pizz.* *arco* *ff* 2 3 *tr* *pizz.*

**Allegro.**

**FINALE.** 12/8 *p* *f* *dim.* *p*

*p* *f* *dimin.* *p* *p*

*cresc.* *dim.* *p* *p* *f*

*dim.* *p* 2 *f* 1 *dim.*

*p* *pp* 0 *f* 2

*f* 1



## VIOLINO PRIMO

Violino Primo score for page 12, measures 1-12. The music is in 4/4 time and B-flat major. It features a variety of melodic lines with dynamic markings including *mf*, *f*, *dim.*, *pp*, *cresc.*, *p*, and *f*. The notation includes slurs, ties, and fingerings.

## VIOLINO PRIMO

Violino Primo score for page 9, measures 1-12. The music is in 4/4 time and B-flat major. It includes dynamic markings such as *ritard.*, *a tempo*, *tr*, *cresc.*, *pp*, *mf*, *f*, *dimin.*, *p*, and *ppp*. The notation features slurs, ties, and fingerings, with some measures marked with 'x' indicating specific performance techniques.

## VIOLINO PRIMO

## MENUETTO.

3  
mf  $\leftarrow$  f dim. pp

cresc.  $\leftarrow$  f

f p f f

p pp

cresc.  $\leftarrow$  f

3 1

dimin. 2 mf f dim.

p cresc.  $\leftarrow$  f dim. pp

cresc.  $\leftarrow$  f

f p f

## VIOLINO PRIMO

## TRIO.

dol. f  $\rightarrow$  p

cresc. 2 f 3 p

cresc.  $\leftarrow$  f I. 3 II. 3

dimin.

tr. 1 2

p 4 4 4 4 2 3

cresc.  $\leftarrow$  f

dim. pp

f  $\rightarrow$  p

cresc.  $\leftarrow$  f p cresc.  $\leftarrow$  f

I. 3 II. 3

p 1 0 4

tr. pp 2

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 St. Petersburg, M. Bernart.  
 3756.



□ Abstrich  
V. Aufstrich  
... Behung

QUINTETTO.  
VIOLINO SECONDO

L. Spohr. Op. 144.

Allegro moderato.

First system: *p*, *cresc.*, *f*, *pp*  
Second system: *f*, *p*, *cresc.*, *pp*  
Third system: *cresc.*, *pp*, *pp*  
Fourth system: *pp*, *cresc.*, *f*  
Fifth system: *p*, *cresc.*, *f*  
Sixth system: *p*, *cresc.*  
Seventh system: *pizz.*, *f*, *arco*, *p*  
Eighth system: *cresc.*, *f*, *pp*  
Ninth system: *f*, *pp*, *cresc.*

VIOLINO SECONDO

15

First system: *p*  
Second system: *cresc.*, *f*, *p*  
Third system: *f*, *cresc.*, *pp*  
Fourth system: *tr*, *cresc.*, *f*  
Fifth system: *dimin.*, *p*  
Sixth system: *p*, *dim.*  
Seventh system: *f*, *dim.*, *p*  
Eighth system: *f*, *dim.*, *pp*  
Ninth system: *cresc.*, *f*, *dimin.*, *pp*, *morendo*

FINE

## VIOLINO SECONDO

arco  
pp

f

p

cresc.

dim.

## VIOLINO SECONDO

f

p

cresc.

dimin.

p

cresc.

dim. p

cresc.

dimin.

tr

cresc.

dimin.

p

cresc.

f

3

4

4

3

0 3

p

cresc.

f

pp

cresc.

dim.

p

cresc.

f

pp

cresc.

f

dim. p



## VIOLINO SECONDO

Musical score for Violino Secondo, page 4. The score consists of 12 staves of music in G major. It features various dynamics including *pp*, *cresc.*, *f*, *dim.*, and *p*. There are also performance markings like *pizz.* and *arco*.

## VIOLINO SECONDO

Musical score for Violino Secondo, page 13. The score consists of 12 staves of music in G major. It features various dynamics including *p*, *cresc.*, *f*, *dim.*, and *pp*. There are also performance markings like *pizz.*, *arco*, and *fz*.

## VIOLINO SECONDO

Violino Secondo, page 12. The score consists of ten staves of music in G major. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second staff features a 4-measure rest followed by a 4-measure rest and a 2-measure rest. The third staff includes the lyrics "dimi - nuen - do". The fourth staff starts with a piano (*pp*) dynamic. The fifth staff has a forte (*f*) dynamic. The sixth staff begins with a piano (*p*) dynamic. The seventh staff includes a trill (*tr.*) and a piano (*p*) dynamic. The eighth staff has a piano (*pp*) dynamic. The ninth staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The tenth staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic.

## VIOLINO SECONDO

Violino Secondo, page 5. The score consists of ten staves of music in G major. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second staff features a 4-measure rest followed by a 4-measure rest and a 2-measure rest. The third staff includes the lyrics "dim. - nuen - do". The fourth staff starts with a piano (*pp*) dynamic. The fifth staff has a forte (*f*) dynamic. The sixth staff begins with a piano (*p*) dynamic. The seventh staff includes a trill (*tr.*) and a piano (*p*) dynamic. The eighth staff has a piano (*pp*) dynamic. The ninth staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The tenth staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic.

## VIOLINO SECONDO

**LARGHETTO.**  $\text{3/4}$

1 *tr*  
*p* *p* *cresc.*

3 *mf*

4 *cresc.* *mf*

4 *f*

*ppp* *ppp* *tr* *tr*

*p* *ppp*

*cresc.* *f*

2 *p* *ppp*

## VIOLINO SECONDO

*p* *pp* *f* *dim.* *p* *pp* *pizz.*

*arco* *ff* *p* *p*

**Allegro.**  
**FINALE.**  $\text{12/8}$

1 *p* *f* *dim.* *p* *f*

*p* *cresc.*

*dim.* *p* *p* *f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*p* *f* *dim.* *p*

1

## VIOLINO SECONDO

## VIOLINO SECONDO

## VIOLINO SECONDO

MENUETTO. 

## VIOLINO SECONDO

TRIO. 



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VIOLA I

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□ Abstrich.  
V. Aufstrich.  
\*\*\* Behung.

QUINTETTO.  
VIOLA PRIMA

L. Spohr, Op. 144.

Allegro moderato.

pp

cresc.

f

pp

cresc.

f

pp

cresc.

con espressione

f

cresc.

f

pp

cresc.

f

cresc.

pizz.

arco

f

p

p

# VIOLA PRIMA

3

The musical score for Viola Prima, page 3, is written in 3/4 time and features a variety of musical notations and dynamics. The key signature has one flat (B-flat). The score is organized into ten staves, each containing a line of music. The dynamics range from *pp* (pianissimo) to *f* (forte), with intermediate markings like *p* (piano) and *fz* (forzando). Articulations include slurs, trills (tr), and triplets (3). The score concludes with a first ending (1.) and a second ending (2.) marked with repeat signs and a double bar line.

Staff 1: *f*, *p*, *cresc.*

Staff 2: *f*, *p*, *cresc.*

Staff 3: *p*, *cresc.*, *f*

Staff 4: *dimin.*, *p*

Staff 5: *tr*, *f*

Staff 6: *p*, *cresc.*, *fz*, *p*, *cresc.*

Staff 7: *tr*, *dim.*, *p*, *cresc.*, *f*

Staff 8: *p*, *pp*, *cresc.*, *f*

Staff 9: *dim.*, *p*, *cresc.*, *f*, *p*

Staff 10: *pp*, 2. 1., 2.

This page of musical notation is for a piano piece, likely a sonata or concerto movement, given the complexity and variety of the textures. The notation is written for multiple staves, including soprano, alto, tenor, and bass clefs. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a wide range of dynamics, from *pp* (pianissimo) to *f* (forte), with many passages marked *cresc.* (crescendo) and *dim.* (diminuendo). There are also markings for *con espressione* (with expression) and *fz* (forzando). The notation includes numerous slurs, accents, and articulation marks, indicating a highly expressive and technically demanding piece. The piece is in a key of B-flat major or F minor, and the tempo is likely moderate, given the 3/4 time signature and the complexity of the rhythms.

This page of musical notation consists of ten staves, each containing a single melodic line. The music is written in 3/4 time with a key signature of one sharp (F#). The notation includes various dynamics (f, p, pp, cresc., dim., ff, morendo), articulation (accents, slurs), and a trill (tr). The piece begins with a forte (f) dynamic and a trill on the first staff. The dynamics fluctuate throughout, with a crescendo (cresc.) leading to a fortissimo (ff) section, followed by a decrescendo (dim.) and a morendo section. The notation is complex, featuring many slurs, ties, and accidentals.

## VIOLA PRIMA

pp *f* dim. *p* *pp*

*pp* *f*

*p* *f* dim. *p*

*pp* *f*

pizz. arco *f* *p* *f*

arco *p* *fz* *p* *fz* *p* *fz*

*p* *fz* *pp* *cresc.*

*f* *pp*

dim. *pp*

## VIOLA PRIMA

*p* *cresc.* *f* *p* *pizz.* *arco*

*f* *p* *cresc.*

*f* *p* *cresc.*

*p* *cresc.* *f*

*dim.* *p* *tr*

*f* *p*

*cresc.* *dimin.* *p* *tr*

*f* *p* *pp* *cresc.* *f*

*dim.* *p* *cresc.* *f* *p*

*pp* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*



## VIOLA PRIMA

LARGHETTO.  $\text{3/4}$

*p* *cresc.* *mf* *pp* *cresc.* *mf* *dim.* *tr* *pp* *p* *pp* *cresc.* *f* *p* *cresc.* *mf*

## VIOLA PRIMA

*p* *pp* *cresc.* *f* *pizz.* *arco* *pp* *pp* *cresc.* *f* *p* *f* *p* *pp* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *f* *pp* *f*

## VIOLA PRIMA

*pp* *cresc.* *p* *cresc.*  
*f* *pp* *cresc.*  
*f* *p* *f* *p*  
*f*  
*p* *pp* *f* *dim.* *p* *pp*  
*pizz.* *arco* *ff* *p* *p*  
 Allegro.  
 FINALE. *pp* *p* *f* *pp*  
*p* *f* *dim.* *p* *cresc.*  
*dim.* *p* *pp* *p* *f*  
*f* *dim.* *p* *pp*  
*f* *p* *pp* *f* *dim.* *p*

## VIOLA PRIMA

*p* *cresc.* *mf* *p*  
*ritard.* *a tempo* *cresc.*  
*pp*  
*pp*  
*cresc.* *mf*  
*dim.* *p* *pp*  
*f* *p* *f* *p*



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1736.



□ Abstrich.  
 ∨ Aufstrich.  
 \*\*\* Behung.

# QUINTETTO. VIOLA SECONDA

L. Spohr. Op. 144.

Allegro moderato.

pp  
 cresc. f  
 pp  
 cresc. f  
 pp  
 f  
 cresc. f  
 f  
 pizz. f  
 arco f  
 cresc. f  
 dim.  
 p  
 cresc. f  
 dim.  
 p  
 f  
 dim. p  
 dim.

## VIOLA SECONDA

arco  
 pp  
 f  
 pizz. p  
 arco p  
 cresc. f  
 dim. p  
 f  
 cresc. f  
 tr. p  
 cresc. ff  
 dim.  
 p  
 pp  
 p  
 pp  
 cresc. f  
 dimin.  
 f  
 dim. p  
 f  
 dim. pp  
 morendo

FINE.



## VIOLA SECONDA

Musical score for Viola Seconda, page 10. The score consists of ten staves of music in 3/4 time, key of D major. It features various dynamics including *p*, *cresc.*, *f*, *dim.*, and *pp*, as well as articulation marks like *pizz.* and *arco*.

## VIOLA SECONDA

Continuation of the musical score for Viola Seconda, page 3. The score consists of ten staves of music in 3/4 time, key of D major. It continues the musical themes from page 10, featuring dynamics like *p*, *cresc.*, *f*, *dim.*, and *pp*, and articulation marks like *pizz.* and *arco*.

## VIOLA SECONDA

*pp*  
*p*  
*f*  
*p*  
*cresc.*  
*f*  
*f*  
*pizz.*  
*f*  
*p*  
*3* *arco*  
*p*  
*f*  
*4*  
*p* *cresc.*  
*f*  
*f*  
*p*  
*cresc.*  
*f*  
*dimin.*  
*p*  
*f*  
*cresc.*  
*dim.*  
*p*  
*cresc.*  
*f*  
*1*  
*p* *cresc.*  
*f*  
*p*  
*pp*  
*cresc.*  
*f*  
*pp*  
*cresc.*  
*f*

## VIOLA SECONDA

*dim. p*  
*f*  
*dim. p*  
*f*  
*f*  
*p*  
*pp*  
*cresc.*  
*f*  
*pizz.*  
*arco*  
*pp*  
*cresc.*  
*f*  
*p*  
*f*  
*5*  
*pp*  
*cresc.*  
*f*  
*dim.*  
*p* *cresc.*  
*f*

Allegro.

FINALE.  $\text{D}^{\sharp} 12$

Musical score for a section marked **LARGHETTO**. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The tempo is marked **LARGHETTO**. The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *ritard.* (ritardando). The score is divided into measures by bar lines. The first system shows a melodic line starting with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The second system is marked **LARGHETTO** and begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a piano (*p*) dynamic. The third system shows a piano (*p*) dynamic, followed by a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The fourth system shows a piano (*p*) dynamic, followed by a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The fifth system shows a piano (*p*) dynamic, followed by a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The sixth system shows a piano (*p*) dynamic, followed by a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The seventh system shows a piano (*p*) dynamic, followed by a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The eighth system shows a piano (*p*) dynamic, followed by a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The ninth system shows a piano (*p*) dynamic, followed by a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The tenth system shows a piano (*p*) dynamic, followed by a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a piano (*p*) dynamic. The score ends with a double bar line.

## VIOLA SECONDA

0 1 3

*pp* *mf* *pp* *cresc.*

*mf* *dim.* *p* *pp*

*f* *p* *f* *p* *f* *p*

**MENUETTO.** *pp* *cresc.* *f* *p*

*pp* *cresc.* *f* *p*

*f* *p* *pp*

*cresc.* *f* *pp*

*pp* *cresc.* *dim.* *p*

## VIOLA SECONDA

*cresc.* *f* *pp* *cresc.* *f*

*p* *f* *p* *f*

**TRIO.** *pp* *fz* *p* *p*

*cresc.* *f* *dim.*

*p*

*cresc.* *f* *p*

*dim.* *pp* *fz* *p*

*p* *cresc.* *f*

*dim.* *p*

*pp* *cresc.* *f* *pp*

*cresc.* *f* *p*

*p* *f*

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Op. 7

für

2 Violinen, 2 Violon und Violoncell

componirt

von

LOUIS SPOHR.

Op. 144.

Eigenthum des Verlegers.  
Eingetragen in das Verzeichniss.

Pr. 3 Thlr.

Leipzig

im Bureau de Musique von C. F. Peters

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London, J. J. Ewer & Co. — G. Scheuermann.

St. Petersburg, M. Bernart.

1836.





□ Abstrich  
V. Aufstrich  
... Behung

QUINTETTO.  
VIOLONCELLO

L. Spohr. Op. 144.

Allegro moderato.

3

Violoncello part of Quintetto by L. Spohr, Op. 144. The score is in 3/4 time, key of B-flat major, and consists of 14 staves. It features various musical notations including dynamics (p, pp, f, cresc.), articulation (accents, slurs), and performance instructions (pizz.). The piece begins with a triplet of eighth notes. The notation includes many slurs, ties, and dynamic markings such as p, pp, f, cresc., and pizz. at the end.

## VIOLONCELLO

Violoncello score for page 14, measures 1-24. The music is in G major (one sharp) and 4/4 time. It features a variety of articulations and dynamics. Measure 1 starts with an *arco* marking and a piano (*p*) dynamic. The piece includes several crescendos (*cresc.*) and decrescendos (*dim.*), reaching fortissimo (*ff*) in measure 10. There are also piano (*p*) and pianissimo (*pp*) markings. The piece concludes with a *morendo* marking in measure 24.

F I N E.

## VIOLONCELLO

Violoncello score for page 15, measures 25-48. The music continues in G major and 4/4 time. It features a variety of articulations and dynamics. Measure 25 starts with an *arco* marking and a piano (*p*) dynamic. The piece includes several crescendos (*cresc.*) and decrescendos (*dim.*), reaching fortissimo (*f*) in measure 30. There are also piano (*p*) and pianissimo (*pp*) markings. The piece concludes with a *morendo* marking in measure 48.

This page contains ten staves of musical notation for a bass line. The notation includes various dynamics and articulations:

- Staff 1:** Starts with *pizz.* (pizzicato) and *arco* (arco). Dynamics include *pp* and *cresc.* (crescendo).
- Staff 2:** Dynamics include *fz* (forzando), *p* (piano), *pp*, *cresc.*, *fz*, and *dim.* (diminuendo).
- Staff 3:** Dynamics include *pp*, *cresc.*, and *f* (forte).
- Staff 4:** Dynamics include *p*, *cresc.*, *f*, *p*, and *cresc.*.
- Staff 5:** Dynamics include *dim.*, *pp*, and *cresc.*.
- Staff 6:** Dynamics include *f*, *dim.*, and *pp*.
- Staff 7:** Dynamics include *f* and *p*.
- Staff 8:** Dynamics include *p* and *pp*.
- Staff 9:** Dynamics include *pp*.
- Staff 10:** Dynamics include *pp*.

arco  
pp  
cresc.  
f  
dim.

p  
cresc.  
f  
dim.

pizz.  
arco  
p  
ppp

f

p  
f  
pizz.  
arco

pizz.  
arco  
f  
p  
pp

fz  
pp  
cresc.  
f

pizz.

arco  
pp

pizz.  
f

arco  
pizz.  
p  
f  
1

## VIOLONCELLO

Violoncello score for page 12, measures 1-12. The music is in G major (one sharp) and 4/4 time. The score includes various articulations and dynamics:

- Measure 1: *arco*, *pp*
- Measure 2: *pp*
- Measure 3: *arco*, *pp*
- Measure 4: *arco*, *pp*
- Measure 5: *arco*, *pp*
- Measure 6: *arco*, *pp*
- Measure 7: *arco*, *pp*
- Measure 8: *arco*, *pp*
- Measure 9: *arco*, *pp*
- Measure 10: *arco*, *pp*
- Measure 11: *arco*, *pp*
- Measure 12: *arco*, *pp*

## VIOLONCELLO

Violoncello score for page 5, measures 1-12. The music is in G major (one sharp) and 4/4 time. The score includes various articulations and dynamics:

- Measure 1: *cresc.*, *f*
- Measure 2: *cresc.*, *f*
- Measure 3: *cresc.*, *f*
- Measure 4: *cresc.*, *f*
- Measure 5: *cresc.*, *f*
- Measure 6: *cresc.*, *f*
- Measure 7: *cresc.*, *f*
- Measure 8: *cresc.*, *f*
- Measure 9: *cresc.*, *f*
- Measure 10: *cresc.*, *f*
- Measure 11: *cresc.*, *f*
- Measure 12: *cresc.*, *f*

## VIOLONCELLO

*pizz.* *arco* *pizz.*  
*p* *pp* *cresc.* *f*  
*pp* *cresc.* *f*  
*cresc.* *f*  
*pizz.* *arco*  
*p* *f*

LARGHETTO.  
*p* *cresc.*  
*pp* *mf*  
*pp* *cresc.* *mf* *dim.*  
*pp* *pp*

## VIOLONCELLO

Allegro.  
 FINALE. *pp* *cresc.* *f*  
*dim.* *p* *pp* *cresc.* *f*  
*dim.* *p* *pizz.*  
*arco* *pp* *cresc.* *f*  
*dim.* *p* *cresc.* *f*  
*dim.* *p* *pizz.* *arco* *pp*  
*f*  
*p* *dim.* *pp*  
*cresc.* *f*  
*pizz.*



## VIOLONCELLO

Violoncello score for page 10, measures 1-12. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The score includes various dynamics and articulations:

- Measure 1: *pp*
- Measure 2: *cresc.*
- Measure 3: *f*
- Measure 4: *pizz.*
- Measure 5: *p*
- Measure 6: *arco*
- Measure 7: *f*
- Measure 8: *p*
- Measure 9: *f*
- Measure 10: *f*
- Measure 11: *p*
- Measure 12: *pp*
- Measure 13: *cresc.*
- Measure 14: *f*
- Measure 15: *pizz.*
- Measure 16: *p*
- Measure 17: *f*
- Measure 18: *arco*
- Measure 19: *f*
- Measure 20: *p*
- Measure 21: *f*
- Measure 22: *f*
- Measure 23: *1*
- Measure 24: *2*
- Measure 25: *3*
- Measure 26: *4*
- Measure 27: *5*
- Measure 28: *6*
- Measure 29: *7*
- Measure 30: *1*
- Measure 31: *1*
- Measure 32: *f*
- Measure 33: *dim.*
- Measure 34: *p*
- Measure 35: *pizz.*
- Measure 36: *pp*
- Measure 37: *arco*
- Measure 38: *ff*
- Measure 39: *p*
- Measure 40: *p*

## VIOLONCELLO

Violoncello score for page 7, measures 1-12. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The score includes various dynamics and articulations:

- Measure 1: *p*
- Measure 2: *pp*
- Measure 3: *pp*
- Measure 4: *cresc.*
- Measure 5: *f*
- Measure 6: *p*
- Measure 7: *ritard. a tempo*
- Measure 8: *ritard. a tempo*
- Measure 9: *ritard. a tempo*
- Measure 10: *ritard. a tempo*
- Measure 11: *ritard. a tempo*
- Measure 12: *ritard. a tempo*
- Measure 13: *tr*
- Measure 14: *cresc.*
- Measure 15: *pp*
- Measure 16: *mf*
- Measure 17: *mf*
- Measure 18: *mf*
- Measure 19: *mf*
- Measure 20: *mf*
- Measure 21: *mf*
- Measure 22: *mf*
- Measure 23: *mf*
- Measure 24: *mf*
- Measure 25: *mf*
- Measure 26: *mf*
- Measure 27: *mf*
- Measure 28: *mf*
- Measure 29: *mf*
- Measure 30: *mf*
- Measure 31: *mf*
- Measure 32: *mf*
- Measure 33: *mf*
- Measure 34: *mf*
- Measure 35: *mf*
- Measure 36: *mf*
- Measure 37: *mf*
- Measure 38: *mf*
- Measure 39: *mf*
- Measure 40: *mf*

## MENUETTO.



TRIO.



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## SPOHR

### String Quintet No.7 in G minor Op.144

Louis Spohr was ranked as one of the great composers for much of the 19<sup>th</sup> century. He was born in Brunswick and as composer, violin virtuoso, conductor and teacher he was highly esteemed in every rôle. Throughout his life he was involved in chamber music, not only as composer but as performer and organiser of concerts. During his years as Kapellmeister in Kassel from 1822 he held weekly winter quartet parties until 1858, the year before his death.

His output of chamber music for string ensemble totals 48, made up of 36 quartets, seven quintets, a sextet and four double quartets. The first two quintets date from 1813 - 14 during his time in Vienna where he became friendly with Beethoven, but the remainder were all written in his Kassel period. The seventh and last was composed in October and November 1850, a worrying time for Spohr, which possibly found an outlet in the feeling of melancholy and unease which permeates much of the quintet. He had espoused the outbreak of the 1848 revolution with great enthusiasm, a fact which incurred the enmity of his princely employer in Kassel. During September 1850 the prince's autocratic authority was re-imposed as martial law was declared, while in December, a few weeks after Spohr had completed the quintet, 4000 Prussian soldiers marched into Kassel to reinforce the crackdown.

The despairing Spohr wrote to a friend: "Our position is desperate! The cowardice of the Prussian Government has robbed us and the whole of Germany of the freedom we have won, and unfortunately there is no hope that this generation will see a second and, let us hope, successful rising of the German nation. If I were not too old I would now emigrate to the free country of America."

In the quintet's first movement, even the warmly lyrical second subject, coloratura embellishment by the first violin and the major key conclusion fail to dispel the underlying mood of uneasiness. Again, the noble E major main theme of the Larghetto alternates with unsettled sections which return three times to the opening melody, as if homing in on a beam of light. Brahms is not far away in the syncopated opening of the Menuetto whose G minor emphasises once more the basic mood of the work. The G major Trio acts as a counterbalance, though this is also absorbed into the minor tonality in the coda. The barcarolle-style finale offers a relaxed G major resolution to the tensions of earlier events, but even here the music gently fades away instead of rising to an optimistic conclusion.

Keith Warsop

Chairman, Spohr Society of Great Britain

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